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executed by Gozzoli at S. Fortunato, and in the monastery of San Francesco, respectively, near Montefalco. They are still extant, and, though somewhat restored, "are," says Cavalcaselle, in speaking of the first, "among the best that Benozzo ever produced."

None of these instances of omission or commission which we have taken the liberty of pointing out in this notice of Miss Thompson's valuable hand-book are of great importance, and we heartily commend it to travellers who are fortunate enough to require guidance in a pilgrimage to the art galleries of Europe.

CHARLES C. PERKINS.



TURNER'S LIBER STUDIORUM.

TURNER'S LIBER STUDIORUM, *a Description and a Catalogue*. By W. G. RAWLINSON. London: Macmillan & Co. 8vo. xlvi + 207 pp.

 HIS is an interesting contribution to Turnerian literature, and as a *catalogue raisonné* of these remarkable plates will be very useful to the print collector. It has grown out of an exhibition held by the Burlington Fine Arts Club, in 1872, of Turner's *Liber Studiorum*, at which time a hand-book for visitors was issued; and upon this Mr. Rawlinson has built the present volume, as the Rev. Mr. Middleton, in his *Etched Work of Rembrandt*, built upon Mr. Seymour Haden's monograph, prepared for one of the same club's displays. These volumes show the result and value of systematic and judicious selections of art work, properly brought together and arranged for inspection and study.

Having, in *Turner, the Dream Painter*, considered the artist in all the varying phases of his singular life and genius, we shall not here touch upon the subject. Mr. Rawlinson gives in his Introduction the history of the conception, execution, and publication of the original plates, from 1807 to 1819, which form the collection of landscape compositions known by the title-name. He carefully and intelligently discusses the subjects of the prints, the engravers employed and the method of the work, from the etching to the finished plate, the printing, states, manner of publication, and scale of values of the different impressions, winding up with a consideration of the reproductions that have appeared.

That Turner's *Liber Studiorum* was suggested by Claude's *Liber Veritatis*, and undertaken in direct rivalry with that work, there appears to be little room for doubt. That Turner looked upon Claude as his only rival in landscape art is evidenced by his leaving certain pictures to the nation, on condition that they should be hung immediately alongside of those by Claude. The original intention of Turner was that one hundred plates should be issued, but the venture was financially unsuccessful, and no more than seventy-one appeared. The designs for the remaining twenty-nine were, however, made, and some of them partially put upon the copper, these being found among the artist's effects after his death. Turner was dishonest in the publication of many of the plates, selling late and worn impressions of favorites for proofs and artist's proofs. The present work, therefore, becomes an invaluable detective.

CHARLES HENRY HART.

NOTES AND ANNOUNCEMENTS.

AMERICAN.



R. CHARLES C. ABBOTT, well known as a zealous worker in American archaeology, has written a book, entitled *Illustrations of the Handiwork in Stone, Bone, and Clay of the Native Races of the Northern Atlantic Seaboard of America*, which is to be published by Mr. George A. Bates, of Salem, Mass.

A SON OF THOMAS COLE, the landscape painter, is engaged on a volume of memoirs of his father. The Life of Cole, by Rev. L. L. Noble, of which a third edition appeared in 1856, is now out of print.

FOREIGN.

MM. CHARAVAY FRÈRES announce *C. Corot, sa Vie racontée, son Œuvre décrit et reproduit par Alfred Robaut*. This work is to contain about five hundred sketches from paintings, etc. by Corot, and three etchings by him which have never before been published. The book will be sold by subscription, like the same author's work on Delacroix, and will not be put to press before at least four hundred subscribers have been secured. M. Robaut, in the published prospectus, says that his manuscript is finished, but he nevertheless calls on all owners of the works of Corot to furnish him with additional details, (address, Rue de Lafayette, No. 113, Paris,) as he desires to make his book as full and as reliable as possible.

M. A. QUANTIN issued on May 1st the initial number of a new illustrated monthly, *Revue des Arts Décoratifs, Bulletin de l'Union Centrale des Beaux-Arts appliquée à l'Industrie et du Musée des Arts Décoratifs*. The keynote of the undertaking is struck in the Introduction, written by the Marquis de Chennevières, in which he asserts that France lags behind in the art industrial movement of the day, and will endanger its best interests if it does not look to its weapons.

THE SCIENCE AND ART DEPARTMENT, says the *Athenaeum*, has just published *The Industrial Arts of India*, by Dr. G. Birdwood, designed as a key to the vast Indian collections lately transferred to the South Kensington Museum, and as a guide to the study of Indian art. Dr. Birdwood describes in these two volumes the characteristic works of every art-producing town and district in India.

MR. HARRY QUILTER has written, and Messrs. Sampson Low & Co. will publish, a memoir of Giotto, illustrated with photographs, engravings, and a chromolithograph.

MESSRS. SAMPSON Low & Co. will shortly publish two volumes of Mr. Poynter's long-promised *Text-Books on Art Education*. The first will be on *Classic and Italian Painting*; the second, on *Gothic and Renaissance Architecture*. Both books will be illustrated.

MR. LOUIS FAGAN, in a late number of the *Portfolio*, notices a new illustrated book by Dr. Willshire, *A Descriptive Catalogue of Early Prints in the British Museum, German and Flemish*, prepared by order of the Trustees of the Museum. This work cannot fail to be of great value to those who are interested in the question of the origin of engraving, and it is to be hoped that it will be followed by additional volumes treating of early Italian and other prints. An earlier work by the same author is *A Descriptive Catalogue of Playing and other Cards in the British Museum*.